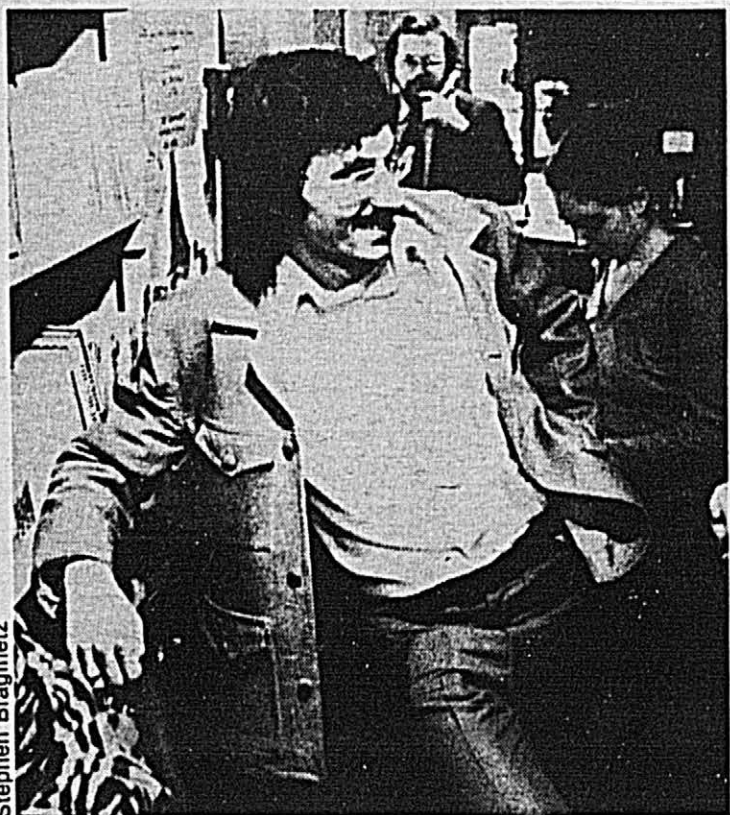




Stephen Braginetz

Professor Tom Naylor poses triumphantly after his book-launching last night.

## Naylor foresees controversy as his new book is launched

by Marc Cassini

The *History of Canadian Business: 1867-1914*, by McGill Economics Professor, Tom Naylor, was officially released to the public of Montreal last night during a book-launching at the Androgyny Alternatives Bookstore at 1217 Crescent Street. The three thousand copies of *The History* printed in two volumes by Toronto-based publisher, James T. Lorimer, will sell at \$6.95 per volume.

"I am very anxious to read the reviews," said Naylor, referring to the controversial nature of his book.

Naylor traces the origins of the Canadian Bankers Association

and its influence in the formation of post-Confederation Federal Government policy. Insurance cartels, foreign investment in Canada, and the emergence of corporate power in government are dealt with at length.

"The economists will try to attack it," Naylor continued, "but will come up short because they don't understand history. The historians will condemn it, but they can't even fill out a withdrawal slip at the bank, much less comprehend economy with its technical jargon."

In breaking the canons of traditional economic theory, the publication of Naylor's book was delayed three years. Because it was unlikely that the book could pay for itself through sales, Naylor submitted an application to the Social Science Research Council of Canada (SSRCC), whose purpose revolves around defraying publication costs of academic works written by university faculty.

Naylor's exposé inspired the SSRCC to confusion and indecision even though two experts in the field of economics who read the manuscripts in 1974 favourably compared Naylor's efforts with those of

Donald Creighton and Harold Innis, two Canadian economic historians.

"After two years of delay," said Naylor, "the affair became a scandal. There isn't as much controversy in the book, as there is simple documentation of facts. Sometimes, however, truth is more controversial than fiction," added Naylor.

This fall Naylor wrote to Canadian Secretary of State Hugh Faulkner, after which the SSRCC re-decided for the umpteenth time that it would be in its interests to forward the grant.

One of Androgyny Alternatives' proprietors, Dimitri Rousopoulos anticipates that the hundred copies he has in stock will sell rather quickly.

"It is unfortunate that the book isn't being used for a course this semester," Rousopoulos added. "Next year, when it might be included on a reading list, sales will increase."

Professor Naylor, on the other hand, does not expect his book to become a best-seller. *The History* is a purely academic endeavour, the result of original research from the financial pages of contemporary newspapers.

## India's women's movement reflects non-Western ideals

by Meg Sanda

There is no active Women's Liberation movement in India today, at least not one reflecting a Western ideal. So concluded Professor Suma Chitnis' discussion on Women in India, presented Monday night at the Women's Union.

Professor Chitnis, sociologist and head researcher of Sociology of Education at Tata Institute of Social Sciences, Bombay, is on the first leg of her cross-Canada tour, sponsored by the Shastri Indo-Canadian Institute.

Indian women do not have the same problems as do women in the Western world. Thus their goals are very different. But more importantly the great spectrum of female roles inhibits the possibility of one mass movement fulfilling their needs, said Chitnis.

Only the thin upper crust, she said, are "truly liberated" and possess a "liberation consciousness." But these women lead a force with "half-lit fires," thus inhibiting the growth of a mass movement.

Cultural diversity within India was also cited by Professor Chitnis as an inhibiting factor. For example in the Nijar tribe it is the female who determines divorce (by placing her husband's mat outside the house) while in other areas the woman cannot even determine who she will marry. It is decided for her sometimes when she is 6 months old despite the majority law of 18.

The women's movement in the West stresses the importance of the individual; women

should stand alone and away from the male sphere. But in India life revolves around the extended family and kinship ties.

With modernization the extended family system is evolving into the nuclear family system, said Chitnis, yet even the nuclear family unit is, in a sense, extended. This is because it includes dependent relatives who are collectively involved in decisions.

Eastern sociologists hope that this variation of the extended family will not suffer from competition which is common in Western society. Chitnis believes that competition is not prevalent in Indian life, but she expects that it will emerge within the next five years. At present co-operation between male and female is stressed in the Indian family.

Although married Indian women are often referred to as a man's property, the husband is just as much the property of the family (parents, cousins, etc.) Women are revered, said Chitnis, for their roles as mothers and homemakers, and not as sexual objects, as they are in Western society.

Sexual competition is not prevalent in the work force, though jobs are sometimes gender-defined. It is noteworthy that at present 60 percent of the medical school population in Bombay is female.

According to Chitnis, Indian men have led the struggle for women's rights. Ramu Roy in 1883 had the British government outlaw the practice of Sutte. The first university for women at

Sunil (originally intended to aid widows) was founded by a man.

Women are being urged to take a more active role in society, not only as women but

continued on page two

## Ontario students protest 65 percent tuition fee increase

TORONTO (CUP)—More than 2500 students marched on the Ontario Legislature demanding that the government put a stop to its policy of cutbacks in education.

Students from 15 universities and community colleges travelled to an OFS Rally January 21 to oppose the government's announcement that the loan ceiling would go up to 1000 dollars next year from its present 800 dollar level.

They demanded the government reject a report which calls for a tuition increase of 65 percent and eventual replacing of grants in favour of loans.

The students booed loudly as Harry Parrott, Minister of Colleges and Universities, rationalized the government's policy by telling them "students should pay a component of the educational cost".

He told them they "had witnessed a drop from 24 to 15 percent in the portion of total educational costs students had to pay."

He continued to the increasing jeers which interrupted him

at almost every sentence "because of the economic situation all people of Ontario should be ready to make sacrifices" and that his government was committed to not increasing tuition fees for 1976-77 but could not give the same guarantee for the academic year 1977-78.

The opposition parties' representatives attacked the government for mismanagement of the economy and both pledged they would be against any increase in tuition for the next few years.

They refused to be specific; the NDP's James Renwick saying "until there is a serious study of education there should be no increase," while the Liberal education critic James Sweeney said that he too was opposed to an increase and "that education in Ontario unlike in the Soviet Union was for the individual as well as the state."

The Ontario Federation of Students' spokesperson Dale Ritch, president of York Students Council, denounced the Liberals "who in the recent

electoral campaign promised that if elected they would cut back education even further" and the Conservatives, whom he accused of wanting to "deny all but the rich access to post-secondary education".

Ritch called on all people affected by cutbacks, especially those in the social services sector, to unite in their opposition.

John Shortall, OFS chairperson, reminded the students that the NDP had not taken a clear stand in favour of students and he hoped they would be more positive in the future.

Preceding the march, students had gathered in Convocation Hall at the University of Toronto to hear speakers tell them what these cutbacks meant.

Although student union representatives have not decided on any action to follow the demonstration, OFS spokespersons say a province-wide "strike" on March 1 might be forthcoming.



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## Snow Sculptors Unite!

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or  
leave name & number in A.S.U.S. Box at Student Union Office.

## McGill History Students Association

The ANNUAL ELECTIONS of the McGill History Students Association will be held on Tuesday, February 17, 1976. Nominations are hereby called for the positions of President, Vice-President, Treasurer, and Secretary. All honours and majors history students not presently in U-3 are eligible as candidates. Nomination papers must include the position for which the candidate is running, the candidate's academic standing, and the signatures of at least ten students registered in a minimum of one history course each. Nomination papers must be submitted to the History Office, sixth floor Leacock, or to the Chief Returning Officer, before 3 PM. on Friday, February 6, 1976.

Neil Wiener  
Chief Returning Officer  
McGill History Students Association

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## today

### I.S.A. COUNCIL MEETING:

All national club presidents urged to attend. 7 pm. I.S.A. Room B-40.

### Arab Students' Society:

An important lecture on the Middle East to be delivered by R. Delorme, 12:30 pm. Union Ballroom. All welcome. Info: 392-5197.

### Poetry Workshop:

Tonite and every Wed. 7 pm, McConnell Hall Library, 3905 University St. Info: Robert Rayher, 626 McConnell Hall, 844-6180.

### Women's Frats:

Late for dinner? Why not join the Kappas at 6 pm. 3614 Aylmer.

### Women's Badminton Club:

Meeting today from 3-4:30 pm at Currie Gym.

### Women's Intramural Badminton Doubles:

Last day to sign up in Currie Gym women's locker room, or call Laurie at 849-2561.

### E.U.S. Lunchtime Movies:

Earth has been spared from the Purple Death, but will it cost Flash Gordon his life? Find out at 1 pm, 204 McConnell Eng. Bldg. FREE.

### Denunciation of India's "Republic Day":

Speaker: Hardial Bains Chairman of the Communist Party of Canada (Marxist-Leninist) and Chairman of the Hindustani Ghadar Party, Organization of Indian Marxist-Leninists abroad. 7:30 pm Leacock 26.

### McGill Chinese Students' Society:

Lunch Time Movie: 1) Felix Green's "Self Reliance" and 2) People's China. 1 pm Leacock 26, both in English, free, all are welcome.

Ping-pong Tournament: 2 pm Currie Gym, refreshments, all are welcome.

### Department of Geography:

Special lecture. James W. Simmons, Associate Professor, Department of Geography, U of Toronto. "Towards a National Urban Strategy for Canada". 3 pm Burnside Hall 308. Everyone welcome.

### Players Club:

McGill Players presents The Proposal and The Anniversary, two Chekhov farces directed by H.S. Anderson, today at 1 pm in the Players Theatre. Free admission.

### MUSAC:

"Silent Warriors" as announced on Mon. has been replaced by "The Wreckhunters", and G20 by rms. 305-306. All else under control. For info, contact Alasdair, 288-9595 or leave message at Intramural Office.

### Arts and Science Students:

Make course changes until January 30th (Friday). Pick up instructions and cards from Student Affairs Office, Ground Floor, Dawson Hall.

### MSSA New Year Dinner and Dance:

Today's the last day to get tickets for the delicious 9 course Chinese dinner. Contact Mike 849-0855 or Eric 844-7630 for tickets. Disco dance after the dinner. The dinner will be held on Friday at Tai Sun Restaurant in

Chinatown. Come all and celebrate the Year of the Dragon! Malaysia-Singapore Student's Association:

Loyola S.E. Asian Student's Association presents: "Cultural Nite". Highlights include Batik fashion show, arts and crafts exhibition, national dances, films. 8 pm, Loyola Campus Centre, main lounge. Admission free. Call Raymond 483-1599, Chew 849-6734.

### Honorary Degrees:

Any members of the university community wishing to suggest candidates to the Senate Committee on Honorary Degrees are invited to leave the name and a curriculum vitae of the candidate at the Students' Society office before 1 pm this Friday. The Committee will be meeting next week and the Students' Society representatives on the committee will add these suggestions to those which have come from the Deans. This meeting is in preparation for the Spring Convocation.

### McGill Italian Students Society:

Meeting at 1 pm in Union 327. All members welcome.

## suite et fin

### Women...

continued from page one

as citizens. Illiteracy is a major problem; only 30 per cent of the females and 63 per cent of the males are literate, where literacy is defined as the ability to sign one's name.

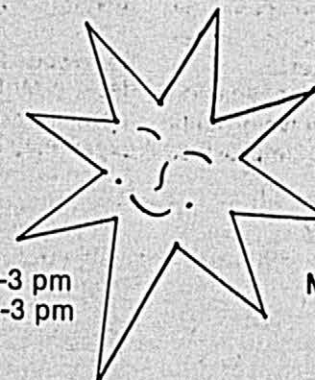
Political awareness among women is also weak. Indira Gandhi is one of the few female world leaders, yet Indian women don't have a significant political voice. Only 30 per cent of the women vote.

Professor Chitnis says, however, that one cannot generalize about India. Certain areas are becoming more Westernized and consequently ideology is changing.

Under the new laws improvements in the status of women might be effected, if only because they would appear harmless to the government.

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Office Hours:  
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Tues & Thurs 10-3 pm  
Wed 10-12 and 1-3 pm



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# Jazz by numbers

Resident musician Ernie Nelson is keeping Jazz and Blues alive for still another semester at McGill. The jazz sessions were part of his successful programme last term. "The jam sessions are the tightest things happening," he says. "People from all over have come to jam on instruments such as electric viola, saxophone, bass, flute, piano and drums." A set of drums has recently been added for use by anyone interested in playing them at the sessions.

Nelson feels the most important thing about the jam sessions is that they're for everyone—whether one plays an instrument or not. He urges people who are nervous about playing to "just come and feel the vibrations," and they'll relax right away.

Sessions are informal and people play off each other, whether it be free form or structured music. Anything can happen at Nelson's jam sessions, it all depends on how involved the people become as they play and listen.

At one particular session where "the people were really burning," Nelson improvised and added to the sound by turning over the lid of a metal ashtray to use it as a cymbal. Another time he handed a tambourine to a girl who was listening to a session, but had never played an instrument, and it worked. "You could tell by the way she played that thing that she was really feeling the music," said Nelson.

Jam sessions are held in the Molson Residence Common Room, on Thursdays at 7:30 pm, and Saturdays and Sundays from 5:30 to 7:30 pm. Nelson promises that if nothing else can do it, the "scenery (Mount Royal Park) is bound to inspire you to play."

Nelson also offers a Harmony Class or, more appro-

priately, a get-together where students are given the chance to "put themselves into it, to ask questions about music, or to bring their instruments and play in order to receive some help or feedback." Nelson describes it as a music appreciation class to fill the needs of the students. Everyone is invited. The class is held Monday nights at 7:30 pm in the Molson Residence Common Room.

An informal session for listening to jazz records and discussing them is held on Wednesday nights at 7:30 pm. This semester, Nelson wants to do some different things during the session such as hold sing-a-longs, where people can play what they want.

Nelson has made available a number of *Down Beat* and *CODA* magazines for anyone interested in reading them. He is also in the midst of building a John Coltrane library of records, and some of these records, along with the magazines, can now be borrowed from the Porter's desk in Molson.

Nelson continues to offer the experience of private Jazz and Blues lessons on the electric piano to anyone interested. Beginners learn chords and then work with blues and jazz progressions. Those who already have a background in music learn the aspects of improvisation in blues.

Most of Nelson's students can play classical piano, but they enjoy taking the lessons to get away from reading music, and to use what they know to improvise and play what they feel. For further information, Nelson can be contacted by calling Molson Hall at 392-4274 and leaving a message.

Nelson believes Montreal is a bad city for Jazz because, he says, "even though there is a jazz audience in Montreal,

they're too lazy and stingy to get out and support jazz."

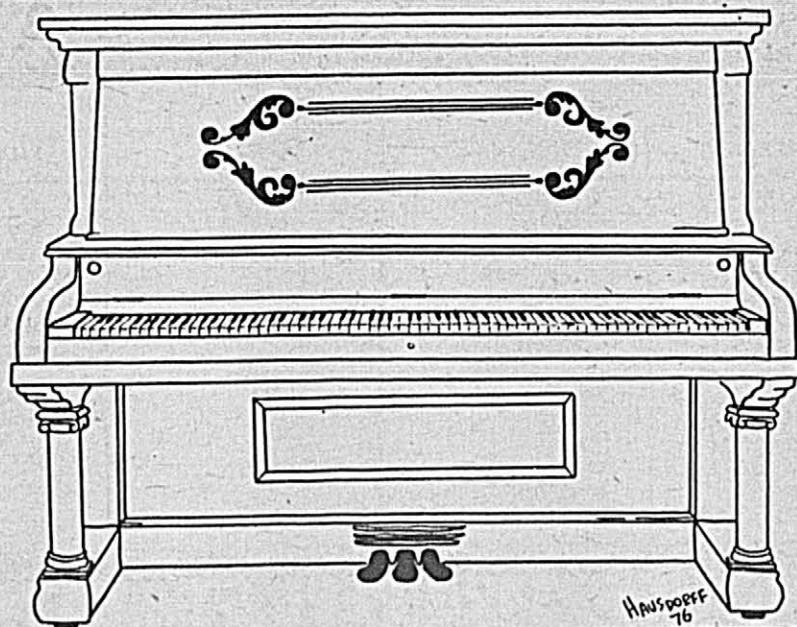
"In-Concert closing down was a blow," said Nelson, "there's little inspiration for Jazz musicians in Montreal now." He feels there are a lot of good jazz musicians in Montreal, but that there is almost nowhere for them to work. Trying hard to end this situation and make something happen in Montreal, Nelson is in the process of organizing Saturday night jazz concerts to be held in Molson. He hopes to bring in local jazz musicians and bands in the very near future.

Nelson's jazz group "Odyssey" plays around Montreal and will be appearing at the McGill Post-Grad Center on McTavish Street in February. He also plays with the Inter-Residence jazz group throughout the semester for various activities open to all.

His idea of good jazz is "playing what you feel at the moment, what you see around you, expressing your life." And because he feels good jazz is improvising, he says the nature of the music he plays is never the same. "The musicians you play with and the audience you play for are the two things that can make a night good or bad," says Nelson, "they're what affect the music most, so that sometimes my music is angry and frustrated, and other times it's sweet and comes together."

Nelson has lived in Montreal for eight years. He enjoys writing music and plays a variety of instruments including piano, synthesizer, organ and guitar. He feels anyone can play. "If you've got the desire," he says, "all you need is the instrument—it's never too late."

—Rhonda Adamo



John Porter as Stepan at the Sandwich Theatre

## Checking out Chekhov

Outdoor cafés and afternoon soap operas are no longer necessary as lunchtime digestives. This week, Harry Anderson has dished up all war and no peace with two exuberant productions of absurd Chekhov satire, *The Proposal* and *The Anniversary* at the Sandwich Theatre in the Union.

A quick-fire dialogue which improves with age and well-timed acting provides for a whirlwind courtship in *The Proposal*. It doesn't matter if Davidson Thompson, better

known to his audience as Ivan (the proposer), is younger looking than his proposed, Natalya (Claire Thompson), nor does it matter that Stepan, (John Porter), the proposed's father, is too contrived to be credible. The actors ride above these discrepancies.

*The Proposal* is about one small, disagreeable would-be family stomping and storming, ranting and roaring; it's a collage of nonsense montaged to make a lot of sense. It is too bad that Ivan had to die,

continued on page 8

## Of dance and sound

More often than not, small dance companies perform without live musicians. It is a simple truth that sound produced on stage is, if not only superior in quality to that recorded, an addition to the overall dynamics of a dance performance. *Le Groupe de la Place Royale* is a small dance company that has opted for live music and the results are spectacular. When there is live music with dance there is room for variation and the dimensions of performance are broadened.

*Le Groupe de la Place Royale* performed their January season at the Centaur with percussionist Vincent Dionne. While the dancers worked on the stage below, Dionne played above using a combination of electronic

ronic bells, violin bows and metal sheets to create a range of sounds from primitive Africa to quasi-electronic rock.

From his platform above the stage Dionne observed the dancers' movement so that he could adjust his own timing to fit theirs. Being able to watch the two groups combine disciplines heightens the role of the audience as well as makes it more interesting.

*Le Groupe de la Place Royale* is a modern dance company with evidence of classical training. Although the group began only 10 years ago, there is nothing amateur about them. Through the members of the group and outside artists, the company tries to translate the experience of Quebec into dance. Their wish is to develop a style

continued on page 5



## INDUSTRIAL RELATIONS WEEK JANUARY 26-29

### TODAY PANEL DISCUSSION ON UNION DEMOCRACY

Panelists:  
Mr. O'Reilly  
F. Daoust  
G. Hebert

Chairman: Judge Gold

### TOMORROW FRONT PAGE CHALLENGE

Come and see four of your fellow students attempt to guess who our mystery guest is!

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Time: 3:30 pm

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## good news for hungry students

Delicious full-course Kosher Lunches  
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Best buy in town!

Attention residence students: your residence meal ticket can be exchanged for a lunch at Chabad.

Michel Abehsera is coming Thursday to Chabad House, 3429 Peel St. at 8 pm.

## Seminar Retreat on Mid-east Conflict

Have you ever looked into the origins of and prospects for the Middle East Conflict?

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- Topics include
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  - History of the Palestinians
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With Prof. Zev Harvey, Larry Grossman, and Prof. Shimon Levy & others

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Conditions: Two year contract; Africa, Asia, Caribbean South Pacific, Latin America. Transportation costs paid. Medical, dental, life insurance, and resettlement allowance provided. Salaries approximately what local personnel overseas would receive.

Film & information meeting  
Thursday, January 29, 12:00 noon,  
Redpath Museum.  
For info, contact Prof. Lewis,  
Biology Dept: 392-5989.

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You'd all better hit those books now.  
The McGill Snow Show is coming.  
Offering over 25 events including skiing, dances, music, movies and lots of cold winter fun.  
(Beer permits or no beer permits)  
FROM FEB. 5 - FEB. 21

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Convenient memo of regular lectures, classes and happenings.  
call or ask at desk of Chabad House for location of session.

| SUNDAY                                                                   | MONDAY                                                                                  | TUESDAY                                                                        | WEDNESDAY                                                                                                                                                         | THURSDAY                                                                               | FRIDAY                         | SHABBOS                                                                                           |
|--------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|--------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|--------------------------------|---------------------------------------------------------------------------------------------------|
| 8:00 pm.<br>for students.<br>Torah adapting<br>to our times.<br>341-5216 | 1:30 pm.<br>Prayer: An<br>avenue of<br>communication.<br>842-6616<br>Beginning<br>Feb 2 | 1:00 pm.<br>Hebrew.<br>(a) Beginner<br>(b) Intermediate<br>Beginning<br>Feb 10 | 4:00 pm.<br>Can<br>Individualism<br>survive in<br>mass society?<br>842-6616<br>Beginning<br>Feb 4<br><br>7:30 pm.<br>Couples<br>awareness<br>session.<br>341-5216 | 5:00 pm.<br>Mishna.<br>842-6616<br><br>7:30 pm.<br>Chumash &<br>Maimonides<br>842-6616 | Sunset<br>begins<br>Shabbaton. | 10:00 am.<br>Student<br>Services.<br><br>12:00 pm.<br>Shabbos<br>meal.<br><br>4:30 pm.<br>Mincha. |

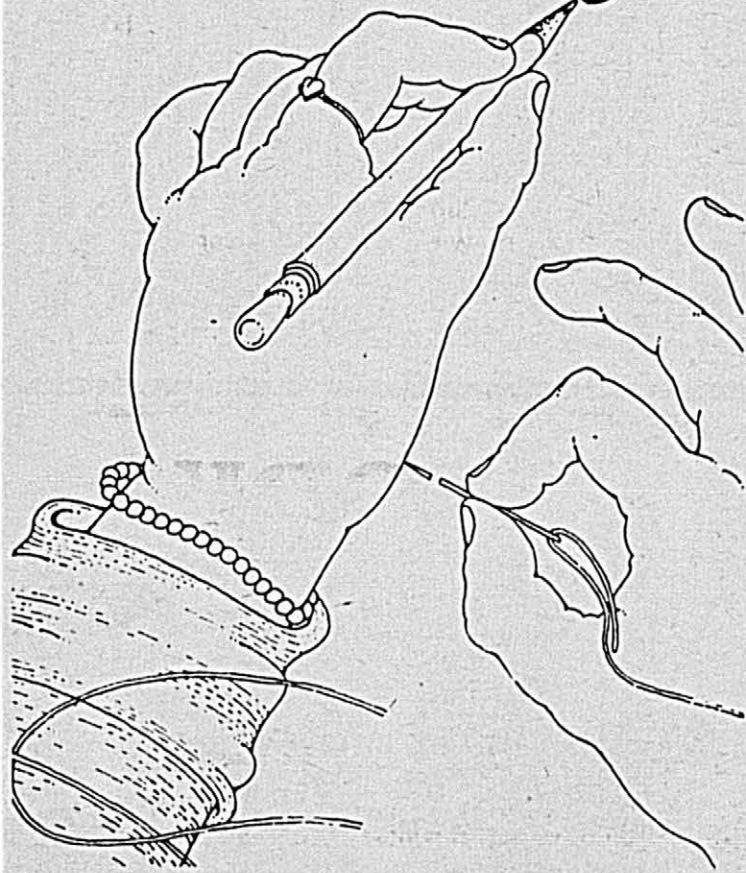
Mincha daily 1:00 pm.

All sessions free of charge. Sponsored by

**CHABAD HOUSE, 3429 PEEL ST., 842-6616**



# The Weekly



## Stan Kubrick's plot is bare

Very little remains to be said about Stanley Kubrick's latest endeavour, *Barry Lyndon*, with the possible exception being anything near to the truth. Reading the reviews would lead one to believe it was God's gift to cinema. *Barry Lyndon*, a three-hour, 11 million dollar extravaganza, tells the story of a young Irish lad in a never-ending quest for the fame and fortune that he considers rightfully his.

Barry (Ryan O'Neal) is a ruthless opportunist whose ambition carries him from the British to the Austrian Army and from there into the service of an international gambler as an accomplice and enforcer. Throughout this trek, Stanley Kubrick treats the viewer to an authentic portrayal of the manners, morals, and mansions of 18th-century Europe.

I happened to catch *Barry Lyndon* on its opening day on Christmas and was honestly expecting the masterpiece that everyone had proclaimed it to be. Instead, I was bored. Stanley Kubrick's type casting of Ryan O'Neal as a "badass" makes as much sense as



Stanley Kubrick

casting Bogart in a Disney nature flick. Ryan O'Neal, whose five years as a regular on *Peyton Place* shows up prominently in this film, has an acute inability to act in a role calling for more diversity than he depicted in *Love Story*.

Beyond the curly locks of Ryan O'Neal, there is little to show for 11 million dollars. Kubrick offers a vivid, panoramic view of 18th-century opulence and its trimmings, and if you haven't had a

cinematic view of this period you won't find a better picture.

The meticulous attention to detail and the inept acting of O'Neal overshadows any acting that might occur in the three hours. Nevertheless, the 30 million dollar box office draw which must be realized in order to net one penny of profit will be no problem as Kubrick has masterminded a huge promotional push that will probably succeed.

—Terry Reed

## Le Groupe de la Place Royale

continued from page 3

of dance that reflects the environment it was born in.

One of their most unusual qualities as a group is the way they smile. Few dancers really smile while they are dancing; they are usually too nervous and occupied to show their enthusiasm for dance. Fake smiles are always detectable. Theirs, however, were genuine - they look as if they love dancing which makes their performance all the more exciting to watch.

The combination of their zeal and Dionne's music set the foundation for a fabulous evening of dance that was best seen in the first piece, *Une Studebaker Pour Jimmy*, choreographed by co-director Peter Boneham. *Une Studebaker Pour Jimmy* evolves from dramatic, quick and angular movement to the weightless slow-motion quality of outerspace. Dance patterns are contagious as one dancer begins and another follows. In the middle of this piece the dancers don mining helmets and harmonicas. The stage lights go out as the helmets become car headlights and the harmonicas, horns. Jean-Pierre Perreault enters driving his "Studebaker", sirens and horns are



Charles Allistair and Francine Boucher in "100,000 Signes"

blowing and he panics, caught in a traffic jam. This is the only time that any reference is made to the title.

At Centaur I the audience is very close to the stage, in fact the stage is just an extension of the floor beneath the front row seats. This makes it possible to identify the performers and remark on their individuality. Although this is something which one often wants to avoid in order to appreciate a performance as a whole, it can work to the benefit of the performance. *Le Groupe de la Place Royale* is a company that is not distracting to see up close. They gain from intimacy.

Each dancer's use of space contrasts with the others' to show the extension of the company's style. Cheryl Prophet's poignant, but rather sylph-like body against Francine Boucher's rather bolder action emphasizes the individuality stressed in the group.

Prophet is a stunning performer whose long body explodes and contracts so that each movement, small or grand, is impressionable. Boucher is less exciting, but more even. Her duets with Perreault explore the dramatic, revealing another facet of the company's style.

*Une Studebaker Pour Jimmy* is a work which takes off and never comes down. The synthesis of Dionne's powerful music and the dancers'

exuberance make it a very exciting dance to watch. This good combination is overdone, however, in the second half of the evening, *100,000 Signes* in which three movie screens are added to the stage.

The three movies reveal the future progression of the dance. As a result one is always looking up to see what is next; this only serves to distract from the dance on stage. Movies can add to dance if they are used properly, but the small screens and poor films created an atmosphere more of a home movie screening than an evening at the theatre.

*100,000 Signes*, choreographed by Perreault, is a confusing dance to see. When the pattern of grabbing the back of a neck, pulling the head backward and throwing the body to the ground is repeatedly performed, one is prompted to ask why. These acts of "murder" together with the movies create a nightmarish quality that was uncomfortable to sit with. In short, nothing quite seemed to fit.

*Le Groupe de la Place Royale* completed its winter season this past Saturday, January 24. Their school, however, is still open for new members and to everyone who wants to watch a class. Modern dance classes are taught for both beginners and experienced students. Call 861-5821 for more information.

—Sasha Cunningham



A male moth can smell,  
(i.e. have activated chemoreceptors), a female,  
(sorry about that females' union),  
several miles away.  
Now in a radius of that size  
you are apt to find a number of males and  
here we get into potentialities and the notion of functionality:  
there might indeed be millions of males,  
therefore the message of sex...

A mass medium is  
a form of energy or lack thereof  
which goes from one point, place, source, encoder,  
whatever psycho-socio-commu-jargon-lingo you want,  
to many others.

Many is purely personal and sociological  
and linguistic and semantic  
decision that everyone must make  
as long as it is more  
than one.

Not only must it go from one point to many others,  
it must be received, decoded whatever have you.  
Very important. Very important.

To form and content must always be,  
at this point while talking about media  
and disregarding any qualitative pronouncements,  
added functionality:

Something sets out to do something.

What does it try to do in that way?

What does it try?

Does it succeed?

In the mass media—  
now a moment to define,  
or at least delineate, a bit  
or perhaps only give examples of suchlike,  
Mass Media:

Medium of expression vs. medium of conveyance.  
Hah fine can of worms I've opened here,  
haven't I?

Well. You see there's the creation of the medium,  
in this case the glands secreting secretions  
in a chemical form  
which then enters the medium of transference or transmission,  
in this case air, and on to the receiver,  
in this case the male moth of sorts.

So then you get into further cans of worms  
vis-a-vis why the female secreted,  
and when, etc.

What the male rec'd,  
how it was interpreted, why  
and how it was acted upon.  
Really and truly what you are dealing with  
is a process,  
process.

It starts in a certain point,  
moves and ends in certain points  
even if that end is the beginning of something else.  
Phew.

Television is a mass medium  
that is broadcast video  
or broadcast anything that is sent,  
transmitted to be received by various and sundry television  
receivers  
within a radius and  
it doesn't even have to be transmitted through electromagnetic  
waves  
in the medium of air.

Yes indeed air must be a mass medium  
since it transmits information, energy, etc., far and wide.

The tape at the beginning of *Mission Impossible*  
is not an example of mass communication:  
although it uses a mechanism of mass communication.

Only one person will ever receive the message as sent.  
If he had a tape and retaped it  
and kept a copy,

and played it out over Radio Free Europe,  
it would (the tape he heard that is),  
still not be completed mass communication in action.  
There are intermediaries imposed,  
and without the original sender you've got a new ball game  
akin to newspaper writing  
where the assholes in the editorial hot toilet seat can  
and do and must change what one writes.  
It becomes a group effort  
and so changes character.

So where is all this moth shit going,  
not really wanting to knock the sex life of certain moths we all  
know and love?

Well for one thing

I think it can be a working definition of communication  
thence to mass thereof  
and thence to art,  
so there,

believe it or not.  
communication requires something sent,  
yes sent, i.e. purposive,  
it's not random, it starts for reasons,  
it travels, either in space or in time:  
Hansel and Gretel's train of breadcrumbs,  
did not travel much through space  
but it could have moved through time to communicate.  
And then it muststumuststsuuumumtsu be received,  
and almost as vitally,  
understood.

Nah wrong, interpreted, perhaps;  
have effect would maybe be better.

Got it.

Most importantly it must be received.  
You might try and make a case for a nonexistent sender  
maybe that a sunset  
(no JC freaks out there I hope)  
could communicate something,  
well no,

it may cause,  
but it has no connection with anything  
and it ain't communicating.

But it gotta be there get where it's goin',  
you can't create a sunset for people  
who have been blind since birth.

So mass communication is a matter of scale.  
Film, newspapers, magazines, English,

(yes, how else are you to communicate  
to all those english speakers),  
it's more complex, of course, cause you have the primary sounds,  
right that's sound waves of different frequencies and amplitudes and  
wave forms,

you have the words - the building blocks.  
You have the grammar - the regulations.

You have the form -

prose, obscene, middle english.

You have the content,

(everyone knows about content.)

You have the whole conglomerate of media

(all tied into English, one of the mediums of expression.)

But you got my drift, right?

Film is very much like skywriting,  
remember, this was supposed to be about film,  
so dig, it starts, moves and ends,  
that's what films are about.

No one's knocking the personal stuff,  
but I don't gotta watch the shit do I?

Right, it's not aimed at everyone or even close.

It's experimental and is aimed at cognosco and suckers.

Mass communication through space, but not time,

it don't last.

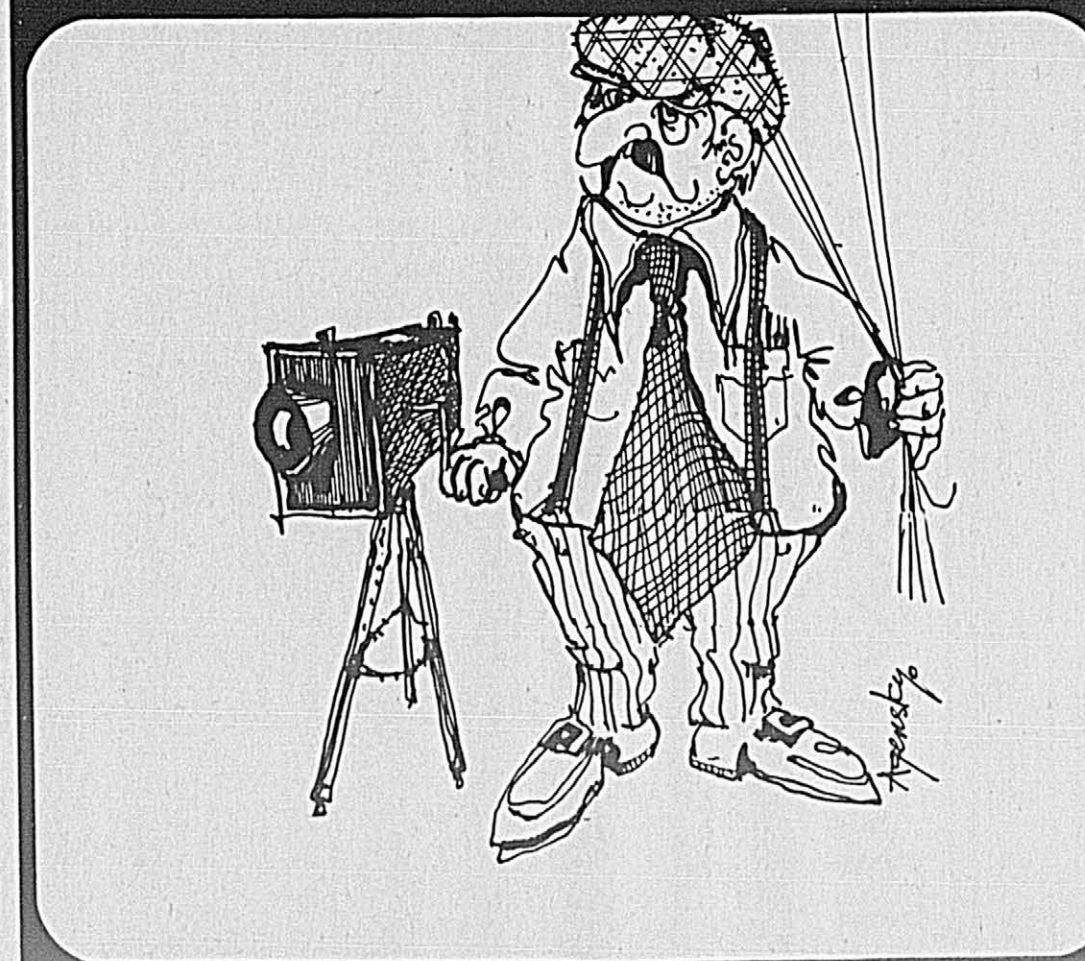
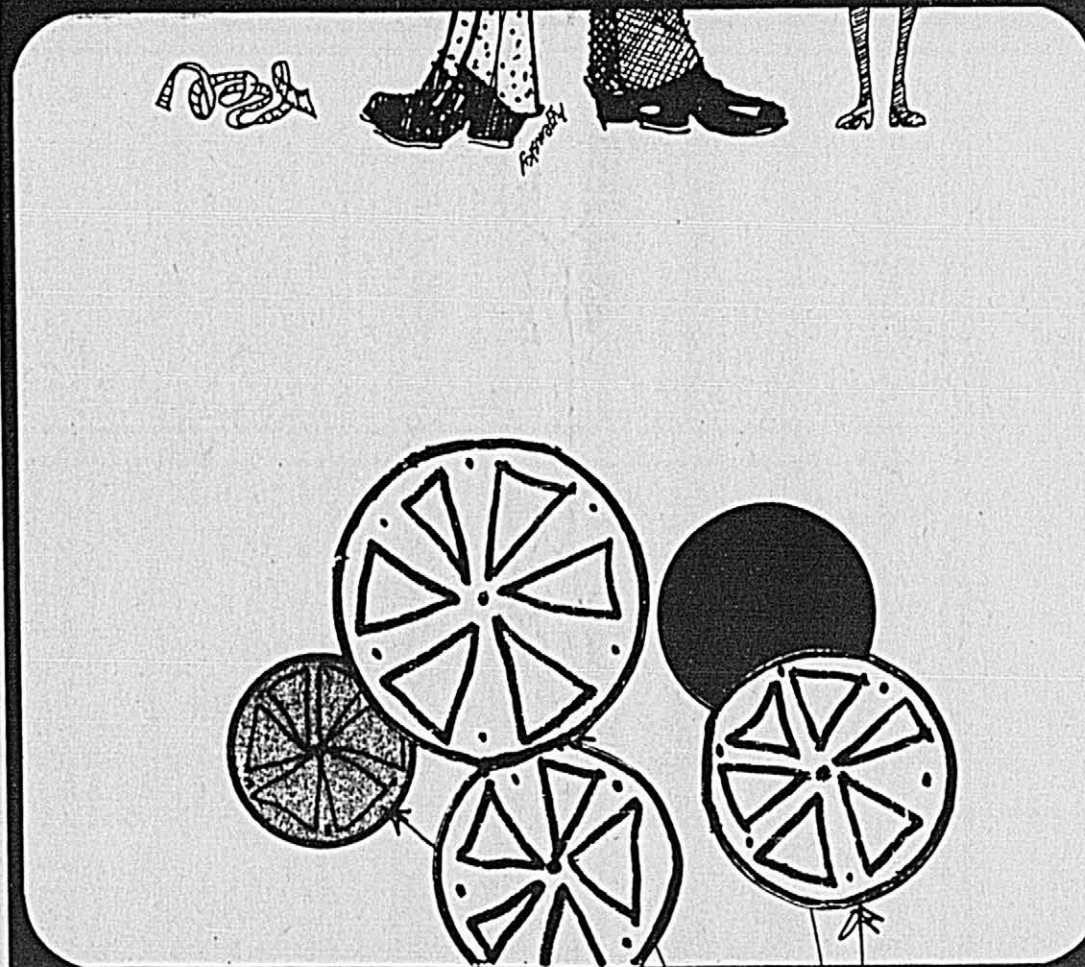
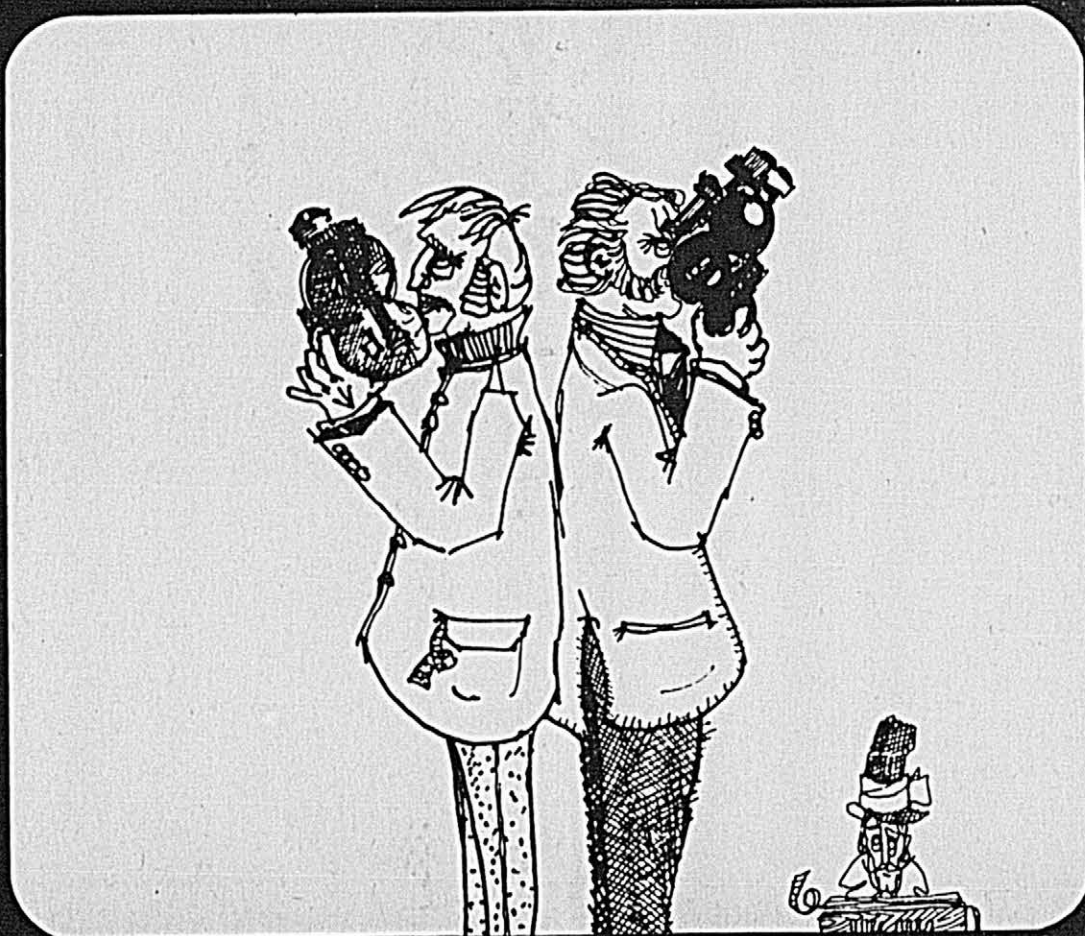
So there are reasons and substance to it being communication,

to it being mass communication,

and it could very well be art itself.

Now we may be getting somewhere.

mothwings  
and  
breadcrumbs  
McLuhan  
and film.



So let's get back to some simple cases in point.  
Me and you perhaps,

I've got something to say, not hello or whatever,

I want to transfer something to you.

I then try and do it the best I can,

be it nod wink or spoken, it travels to you, and you pick it up,  
the cycle is complete.

It neither begins nor ends in vacuum,  
we're dealing with a continuum of bits.

Let's move another step.

A painter wants to paint,

and paint something,

even Pollock's are paintings of the soul,  
and he paints and it is seen.

So idea will compulsion to expression  
onto two-dimensional surface in a variety of ways and means,  
and it is seen.

It is not mass communication, cause many people may see it  
but not at the same time,  
or place.

Mass communication requires no time lapse at all,

meaning lots of people all at the same time,

or at least close time, versus a whole buncha people having seen  
the Mona Lisa over the last 400 years.

Catch the drift?

So let's run over it.

Communication is a process.

Sender encoder, through the medium

and on to the receiver encoder.

No receiver intended or attained equals masturbation,

talking to oneself,

or any other verboten things that this world puts you in the insane

asylum for on the basis of psychosis

it's neat and interesting in the same way

that sunrises and tape recordings of traffic noises

are beautiful and discussable in aesthetics classes

at a University,

but it's missing something very essential.

English (or any other language one is led to assume)

is McLuhanistically, linear.

But it doesn't have to be.

That should be obvious.

By linear he may also refer

to a language that has evolved  
with pseudo-rationalist, product of the Enlightenment

reasoning.

But poetry is non-linear.

It is non-linear in thought and intent.

It is emotional, But what

McL doesn't go into enough

in analysing media is:

English is discreet. It is in

chewable pieces.

You stop and start

go back and mull

skip ahead and leave

pick it up and finish.

It is in a series of information bits

where you decide the rate and order.

Film is indiscreet.

It is made up of 24 images,

24 visual bits of information,

every second.

(Not to mention all the sound now available.)

Each lasting one forty-eighth of a second,

and each sandwiched

by one forty-eighth of a second of darkness.

It has to run at that rate

ever since sound and the ensuing standardization

occurred.

The rate used to be decided

by how fast the cameraman

cranked his camera.

No more.

When it is a mass medium,

you know, a dark and dangerous theatre,

other people, a box office.

Then film is continuous,

at a single specific rate,

and it's unidirectional,

you can't go backwards,

not with sound.

not with mass.

So film has become a non-discreet medium.

The whole is the whole and not its parts.

Or even what it was intended to be;

it has become itself.

An entity which you either take or don't.

Now we start talking about

two things at the same time.

One is art (this is part two of this schpiel)

which is the communicating

of the incommunicable.

It goes out from human being to another.

It is the transference of experience sensation unthought thoughts.

Gestalt anyone?

So there is art

and there is mass communication.

When a medium of mass communication is used for artistic ends

it's mass art.

When someone has artistic communication in mind

and how can it be art if it's not intended to do that

communicating of the incommunicable

the intending is important, remember that tidbit

of process from encoder to decoder and roundabout.

The medium is chosen for purposes

remember functionality.

If you write on the wall of the women's can

then you want women (and in this society)

only women to read it.

If you write on a wall you want passersby to read it,

if you sculpt, you want people to walk around it,

to explore all three dimensions.

If you want to make a film you must want

masses of people to watch it.

If you shoot it in 35mm, the one and

only reason is its projection over large distances,

the image quality over a large reflecting surface,

ergo: you want it shown in a big hall and so

to lotsa people,

and even that is no longer the case.

We're dealing with the film medium as it is now

as it has been developed.

It could have become something very different

and it may become very different.

Those who are trying to change it

are not primarily communicating.

What separates people distinct from the rest of the

animal world

is the self-conscious mind.

What makes that mind in the least valuable

is the transference from one of those minds to another.

Existence without some sort of communication

is unnoticeable.

What is film?

Film is an art.

Film is a mass communication medium.



—Irving R. Feldman



# Good enough to eat

## CHILI CON CARNE

1½ cups or ½ lb of kidney beans  
3 cups of water  
1 bay leaf  
1 onion

- 1) Wash the beans and place them in a bowl of water. Let them soak for several hours or overnight.
- 2) Bring the soaking beans and water to a boil. Add the bay leaf and onion. Cover and simmer until the beans are barely tender (about 25 minutes.)

½ lb minced meat  
2 onions, chopped  
1 clove of garlic, minced  
1 green pepper, chopped

½ lb of mushrooms, sliced  
1 large tin of canned Italian style tomatoes  
1 tin of tomato paste  
1 tin of tomato sauce  
1 tbsp of chili powder  
1 or 2 chili peppers, seeded and chopped

- 3) Brown the meat and vegetables in a large skillet, until the pinkness of the meat has disappeared.
- 4) Add the meat mixture to the cooked beans and stir in the remaining ingredients. Simmer for one hour. Remove the surface fat and serve. Serves six as a main dish.

— Julie Wexler



## The record scene and heard

Although Pauline Kael and Judith Crist may be at odds as to whether *Barry Lyndon* is a bomb or a blessing, "Space-man Stan" Kubrick made no mistake in choosing the Chieftains to craft the soundtrack to Kubrick's superbly composed shots of Irish countryside. Appearing almost simultaneously with the release of the film was the Chieftains' fifth venture into the market of traditional music recordings, entitled *Chieftains 5*.

Traditional is the only word to categorize the melodies of these talented instrumentalists from the land of green. Though there is nothing special about these men who hail from Dublin to Cork, when they join forces in an album or on a concert tour, what results is extraordinarily pleasing.

Under the leadership of Paddy Moloney, who "would feel undressed without a tin whistle and near to indecent exposure without the uilleann pipes," the Chieftains have made the leap from just playing the music to interpreting it in a fresh manner with ageless instruments ranging from the timpan to the bones. As Keith Jarrett has broadened the realms of jazz, so these former postal workers have revived and carried on a musical tradition which is exempt from an adherence to temporary trends. In spite of themselves, the Chieftains are currently listed among England's Top Ten.

Ireland is too often passed off as a country of cutesy and quaint musicians who glorify the therapeutic qualities of a wee bit o' brew between digging turf and praties. The

Irish Rovers did nothing to change this stereotype. Nor, unfortunately, did the Clancey Brothers with their questionable IRA protest songs.

The Chieftains fill this gap by doing what they do best and waiting for recognition to come to them; on this side of the Atlantic, we've had to wait ten years for word to travel. In our obsession with the disco sound, we tend to pass up this music which can be equally fun to dance to. If you can't manage the Hustle, try the Jig.

Without Barry Lyndon and a short follow-up in *Time*, The Chieftains may have had to bide their time a while longer before they received the acclaim they deserve. But when one plays music hundreds of years new, success in this case is inevitable.

There's no doubt about it, Emmylou Harris is now a professional. Her long awaited second album, *Elite Hotel*, does not quite match the variety of her first offering *Pieces of the Sky*.

Again we see the selection of recognized favorites (Hank Williams, Don Gibson) and a

predictable reliance on the repetitive drum beat, but this time the exuberance of a live crowd dominates. There's no doubt that the lyrics, as in *Wheels*, retain the ballad mood of *Boulder to Birmingham* on her first album. But she seems to have lost the mellow solo touch of *Before Believing* in favour of the fast-moving, forced harmony of *Ooh Las Vegas*, which was probably recorded in Glitter City itself.

Thank god the finer points of the album outnumber the more feeble attempts, and do more than merely consolidate Emmylou's position as the leading female country vocalist in America. Gone are the days of backing up the likes of Bonnie Raitt and Jesse Colin Young.

While *Pieces of the Sky* was a very carefully planned debut, *Elite Hotel* is more adventurous and more challenging to Harris' talents. Now she can grind out a yell on *Jambalaya* or lend a much more sympathetic interpretation to *Here, There and Everywhere* than the Beatles ever did.

*Elite Hotel* is more mature than her first entry, but the comparison can be meaningless when the past year is seen as a progression and not an attempt at duplicating a former winner. Emmylou Harris has just been waiting for the right moment.

— Haven Hamilton



## Chekhov...

continued from page 3

though. If his heart had held out, we might have been treated to a match that just couldn't be. If dad hadn't succeeded in absolutely failing to tie the knot, Ivan's soapbox declarations couldn't have been more convincing. *The Proposal* moves quickly; the blocking is effective as well as appropriate for the fast pace.

Despite the anniversary, Comrade Kusma (Michael Boucher) must work night and day to balance the kopecks in the President's books. The oppression drives him to frequent pill-popping and fanatical violent seizures. The president (Curzon Kobell), on the other hand, wrings sweat from his hands as he worries about the speech he is going to give, hasn't written and never has to. He even worries if he can control the tears which are prompted by his nervousness and improperly dressed spouse.

As the anniversary (The bank's gold fiftieth) draws near, the day becomes chaotic and Shipuchin's yentish wife Tatiana (Wendy Matthews) rightly carries on with wrong gossip before being shovelled out stage left. Another urchin in the wrong place is the wife of a Civil Servant, Mrs. Merchutkina (Greer Nicholson) who, with persistently superb stupidity, braves Kusma's threats and swindles Shipuchin out of the Army sick pay.

As in *The Proposal*, the production of *The Anniversary* matched the script perfectly: as the flurried rhythm steadily accelerated, Mrs. Merchutkina's non-logic became excruciatingly painful and Kusma more explosive. Needless to say, our hearts were collapsed from vicarious exhaustion by the end of the performance.

— Julie Wexler and Allen Reedy





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CALCULATOR, Texas Instruments SR50A, \$100, also assorted drafting equipment. 336-5104 after 6 pm.

1 Pioneer 44 Amplifier for Sale. Price open to discussion. Call Gerard 483-1420.

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One pair SONY SS-102 2-way speakers, HITACHI tape deck. Must sell. Call Ricky 844-7387 evenings.

Return of round-trip TWA ticket to London or Brussels for sale. Valid until Feb. 1. Tel 845-0738 evens.

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### MISCELLANEOUS

OH, WHAT A DIFFERENCE AN HOUR CAN MAKE! People are needed for one hour a week to tutor Jewish Immigrant children. These children are from non-English or French speaking homes and need your help to make it in school. Tutors needed in English, French, Hebrew and Math. Call Robert. 845-9171 or Pam 735-2822.

Daughters of Soso & Max! Black & white 8-week-old kittens. Marie 849-4071 or 392-8268.

### LOST

Pair of gold wire-framed glasses in Morris Hall last Wednesday. URGENTLY NEEDED! If found, call Carole 484-2073; 487-2105.

### JOBS

Orthodox Jewish Youth Organization seeks YOUNG, MOTIVATED, PART-TIME programming assistant for challenging role. Experience and/or training in youth or social work preferred. Salary to be discussed. Call 735-4347.

### PERSONAL

Problem? Feel you need to rap with a rabbi? Call Israel Hausman 341-3580.

Feel alone — Depressed!!! So did I until I wrote Oral Roberts, Tulsa, Oklahoma 74102, U.S.A. and got a free copy of "Daily Guide to Miracles". Now I am happy!

Attention former ADATH ISRAEL STUDENTS! We are organizing a reunion in honour of former principal. If interested call 731-7070, 681-4229.

### WANTED

The McGill Snow Show is rolling...but we'll be needing more help with some of the big events. Phone 392-4875.

## Scarlet Key "AWARD"

Nominations for the Scarlet Key "AWARD" will be accepted up until February 16, 1976. Nominees should show qualities of distinction and character in some combination of academics, activities and athletics. The "AWARD" is McGill's only recognition to those students, MALE AND FEMALE, who have contributed to McGill life outside of their academic program.

Nomination papers should include name, address and telephone number, plus other pertinent information of the nominee, or pick up application forms from the Union Box Office. All applications should be placed in the Scarlet Key box at the Student Union, or sent to George Archer, Scarlet Key Coordinator, c/o The Graduates' Society, 3605 Mountain Street, Montreal H3G 2M1, Quebec.

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## The Weekly

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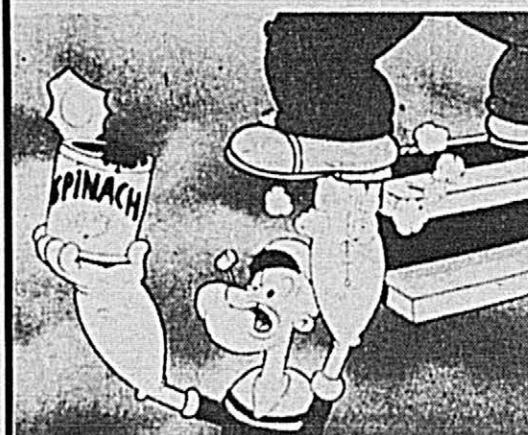
## MA'S CHOICE



Whooping it up w/ black fo'k, in Nashville



The Last Man at the Cinematheque



The earliest Popeyes are among the animated films at the Cinematheque



Truffaut's Baisers Voles

## ★ McGill Film Society 392-8934:

Jan 28 The Luis Bunuel Festival started on Monday and you've missed some good films already. Bunuel is the only pure film-surrealist around. From his 1929 fling with Dali right up to Phantom of the Liberty he has maintained the purity of his vision and his films. Tristana was a later return to the Nazarine-El-Viridiana motif starring DeNeuve (the Chanel No. 5 girl). 19:00

Jan 29 The Exterminating Angel is usually cited as the classic Bunuel. It's a film where the plot serves Bunuel, not dramatic structure, and reality and appearances do not coincide. Freedom is a flock of sheep. 19:00

The Milky Way is the best example of what people point to Exterminating Angel about. Milky Way is even better. 21:30

Jan 30 Phantom of the Liberty is Bunuel's most recent and therefore should be seen. 19:00 & 21:30

Jan 31 Day for Night is Truffaut's jerk-off about making films. It's classier than most jerk-offs but... 19:00 & 21:30

## ★ La Cinematheque Quebecoise 866-4688:

Jan 28 Le Dernier des Hommes is a Murnau masterpiece with Emil Jannings. 19:30

The Viking was the first talking Canadian film ('31). 21:30

Jan 30 Teorema is pathetic. Almost a comedy and nothing else. 19:30

Feb 3 A good program of Hollywood animation going from Plane Crazy ('28) to Scarlet Pimpernel ('50) 19:30

## ★ S.G.W.U. 879-4349:

Feb 3 Dead End with Bogart is part of a month long salute to American film. 20:30

## ★ Cinema V 489-5559:

Jan 28 Tout Va Bien Godard thought this would be his big return to commercial filmmaking. It's unfortunate that he is so out of touch. 18:45 (also Jan 29)

Lenny Dustin (the schlemiel) Hoffman as Lenny (the tough kid) Bruce. It doesn't work. 19:15

Janis is a Canadian-made documentary that does a good job of cutting through modern mythology. 21:45 (also Jan 29)

Jan 30 The Last Picture Show Bogdanovitch has made quite a reputation copying other people, with the addition of slickness. Hope he laughs all the way to the bank. 18:45 (also Jan 31)

The Guns of Navarone was the last of the war adventure films that didn't

decide to be funny or use anti-heroes to justify its existence. 21:15 (also Jan 31)

Jan 31 El Topo is Jawaderski's public relations myth. 00:00

Feb 1 Nashville If you want to laugh at southern hicks, or care for a superficial jab at the american way, this is it. 13:00 & 21:15

McCabe and Mrs. Miller is Altman's most interesting film. A very neat sound and image maze. 18:45

The Last Detail The brochure says "Not your typical trip to jail". The film is typical in every aspect from whores to hamburgers. 19:15 (also Feb 3)

## ★ Flick 845-1269:

Jan 30 Images is a neat trip into schizophrenia among other things. 21:30

The Conversation is a showcase for technological wizardry and Coppola, little else. Fun to watch though. 00:00

Jan 31 M\*A\*S\*H has defined comedy for the last six years. It's getting quite worn at the edges. 19:00

Death in Venice is an absolutely extraordinary film. Visconti's control is perfect in making the type of film that people think Kubrick can make. 21:30

Feb 1 Dr Zhivago Russian novels produce as many characters as there are snowflakes and then roll them into a snowman. Lean does the same 13:30

A Streetcar Named Desire Williams becomes ludicrous on screen—the lines just don't work. It's too good for melodrama and not good enough for drama. 19:00 (also Feb 2)

## ★ Piccadilly 486-2811:

It's the newest and least of Montreal's repertory cinemas.

Jan 28 Cat Ballou is a great put on of all the best Western traditions. 19:00

The Other Side of the Mountain picks up where Love Story left off.

Jan 29 Stolen Kisses is one of Truffaut's almost patented funny films about suffering. 21:30

Jan 30 Fantasia is the be-all and end-all of stoned drolling. It's a great film that is usually used for oblivion instead of pleasure. 19:00 & 00:00 (also all day Jan 31 & Feb 1, 2 & 3)

## ★ Cinema Outremont 277-4145:

Jan 28 Battleship Potemkin This is probably the most important single film since films began, and you'll never be able to see it under such good conditions. 19:00

Feb 1, 2, 3 & 4 Would you believe : Harold et Maude and Nashville every night?

The  
Weekend

## MUSIC

## Union Ballroom:

Livingston Taylor, in concert on Thursday night at 8 pm. A fine folk-rock guitarist and piano player, Livingston has been overshadowed by brother James for too long. Tickets \$3 in advance, \$3.50 at the door. Presented by the ASUS.

## The Yellow Door:

John Reissner opens on Jan. 31. Tel. 935-4677.

## The Outremont:

Offenbach is on tap Jan. 30 with shows at 7:30 and 10 pm. Tickets are \$2.50 and \$3.50.

## Place des Arts:

Sons et Brioches continues this Sunday, Feb. 1 at 11 am. The fare is coffee, classical music and a brioche. The price is 50 cents.

## THEATRE

## Revue Theatre:

The Blacks is a ritualistic and symbolic play by Jean Genet concerning the reversal of the race problem as we see it today. Arleigh Peterson directs his company in a series of vignettes that are violent, sunny and parodic. Jan. 28 to Feb. 8 at 9 pm. 1858 de Maisonneuve W. Tickets are \$4 and \$5. Tel. 937-2733.

## Centaur Theatre:

A Streetcar Named Desire. An explanation of this one is probably not in order except to say that it is sold out until the end of its run-Feb. 7. Tickets may well be available about an hour before the performances begin. It has happened many times before. Shows are daily at 8 pm. Sundays at 7 pm and there is a matinee Saturday at 2:30 pm. Tickets range from \$4 to \$6. 453 St. Francois-Xavier. 288-1229.

## Centaur Theatre:

On the Job, back again and opening in the no. 1 theatre. On Feb. 1. Tel. 845-7277.

## EXHIBITS

## Visual Arts Centre:

Exhibition of Glass. Sat. 10 am to 5 pm. 350 Victoria Av. Tel. 488-9559.

## Saidye Bronfman Centre:

Luminescence. Jan. 15-Feb. 15. Sun 10 am to 5 pm. 5170 Cote St. Catherine. Tel. 739-2301.



# McGILL DAILY

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## Janet Birch Bain

Mrs. Janet Birch Bain, a 1975 McGill graduate in Anthropology, was killed last December 13 in an automobile accident in Nichols Town, Andros, Nassau. Twenty-three year old Mrs. Bain had been working in the Nichols Town high school since last spring, teaching arts and crafts as well as Spanish.

Colleagues and friends in Andros remember Mrs. Bain as a teacher vitally involved with her students. An award-winning child photographer, she utilized her talents to organize a photography club for students. But her first concern, friends report, was assisting in raising money to pay admission fees of students in financial difficulty.

On the evening of her death, Mrs. Bain was visiting a friend who was ill. She left after dark in search of a doctor and medicine, but her jeep struck a truck on the Nichols Town Road before she could complete her errand of mercy.

In remembrance of her concern for the well-being of her pupils, family and friends of Mrs. Bain have established a memorial fund to assist financially needy students of Andros.

*Janet Birch Bain was a photographer for the McGill Daily a few years ago.*

## letters

### "We're going to make chop suey out of 'em'"

#### Teachers' pets

To the Daily:

I think it's about time the public is made aware of the suffering endured by lab animals, before, during and after "experiments."

Most dogs used in universities in Quebec come from dog merchants who obtain their dogs from dog auctions and probably from our own streets. These dogs are beautiful animals; to be fit for any laboratory use, they must be healthy, of a certain height and weight, etc.

Now, these dogs are picked up and driven sometimes over 50 miles to the dealer's place where he stores the dogs until a doctor calls for one. Orders are made by doctors of the Royal Victoria Hospital and many others through universities such as McGill and Université de Montréal, where experiments are actually carried out in animal centres.

I have personally witnessed the packing of some 40 or 50 dogs and several cats, when I accidentally came upon this truck in a parking lot. The truck could hardly hold such large animals. I saw men grabbing the

dogs from an even smaller trailer-type truck and throwing them into the other truck. They handled these dogs like garbage bags, shoving them into small cages inside the truck. I went up to these men and asked them what they were doing with the dogs. One answered laughingly, "We're going to make chop suey out of 'em." I asked again, patiently, and one told me that the dogs belonged to a Marcel Malo Co. in St. Angel de Maloux and they were ordered for McGill University.

That night I called the SPCA who said they could do nothing unless I had the license plate number of the truck. So a friend and myself went out to St. Angel de Maloux trying to locate the truck. We found it and the dogs. I have never seen a more pitiful sight in all my life! Five or six dogs were living in cages about five by four feet, literally sitting in their own feces! Three cages did not have water for the dogs.

I went back to the SPCA and all Marcel Malo got was a warning. (And I'm not even sure if he actually got that!)

Recently I visited the Animal Centre in the McIntyre Medical

Centre at McGill University. The sights in that place are plain awful. I saw terrified dogs in post-operation cages, bandaged across the stomach looking bewildered and lost. Whatever these so-called doctors are doing to these and other unfortunate animals is a shame and a disgrace to what is left of compassion in man.

Once an operation is completed, the dogs are no use any longer and are destroyed. The conditions they live in are sad enough, when there is no doctor around to check for any side effects after an operation.

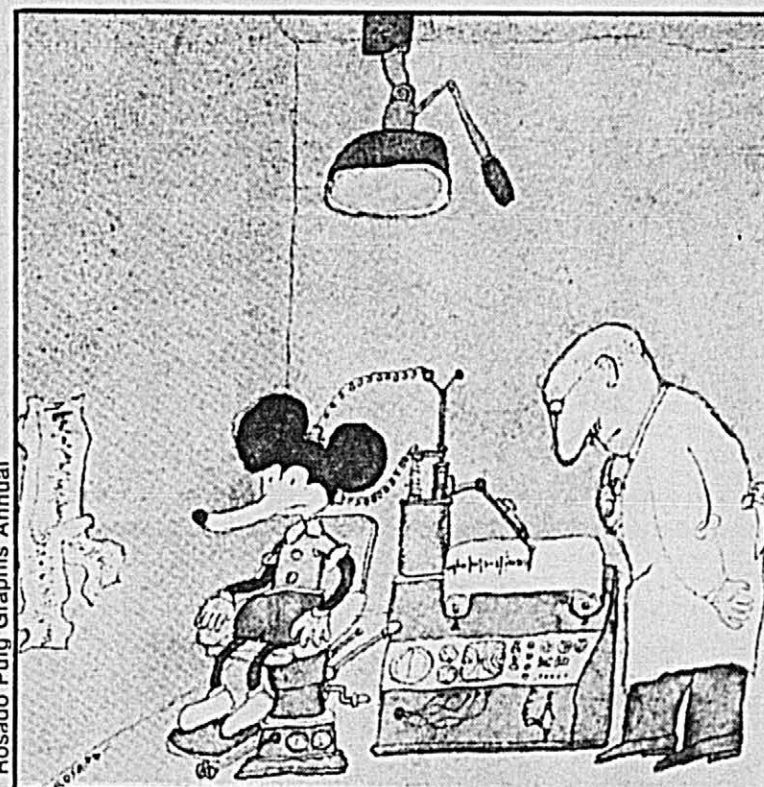
The McIntyre Centre does experiments also, on rabbits and of course rats. I saw four large rats in cages built for one. Rabbits live in darkness and who knows what senseless experimentation goes on behind the many locked doors of the Animal Centre.

I request that the McGill Animal Centre begin publishing an annual report for the public on all the experiments carried out at the Centre. This report should include the doctor's name and intentions. I hope

others will visit the McIntyre Centre and ask for a tour of the Animal Centre (14th floor). Let us all demand to know what is going on in laboratories where intelligent animals are sacri-

ficed daily. The McGill Animal Centre alone goes through thousands of dogs a year. I'd like to know why.

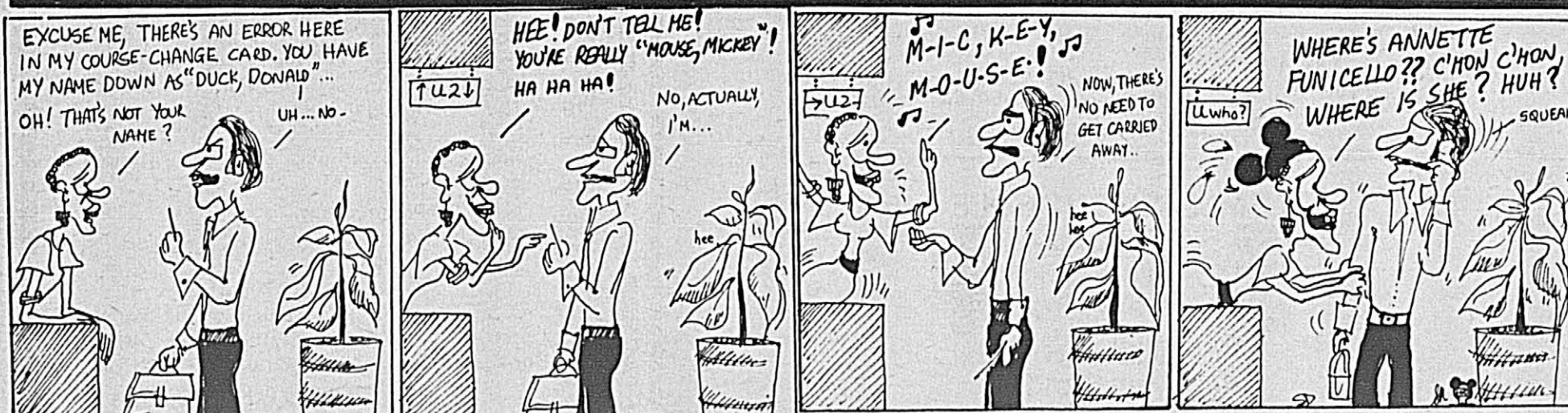
Ann Toth



Rosado Puig Graphics Annual

## hits and guts

by giovanni gray





## HILLEL TRAVELS TO QUEBEC CITY FOR carnival

Sunday, February 8th

The Voyageur bus leaves the Van Horne Shopping Center at 7:45 AM. In Quebec City, you will have the whole day free to see and join whatever interests you. The bus will leave Quebec City at 9:00 PM.

Don't put it off. All payments are to be made in advance at Hillel, 3460 Stanley Street. No money will be collected at the bus. No reservations will be accepted without payment. Due to a limited number of seats...first come, first served. \$9.75 a person.

Info: Robert or Susie — 845-9171

McGill Hillel

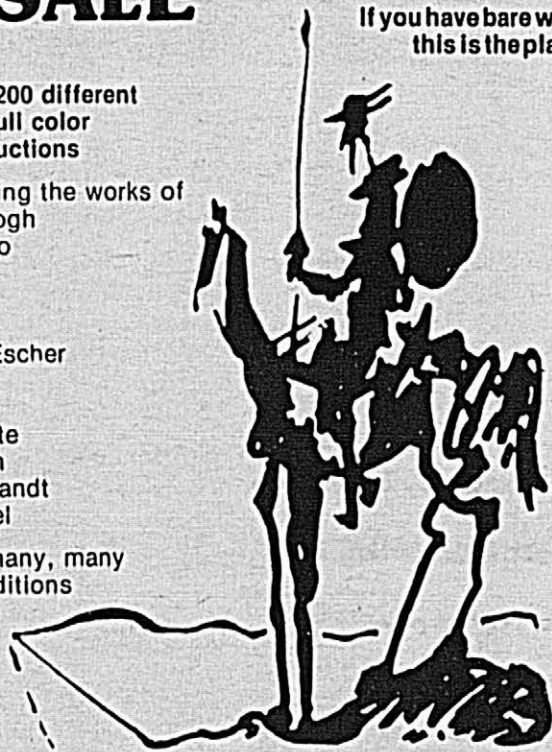
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PLACE: Main Floor, University Centre, 3480 McTavish  
TIME: 9 am-8 pm  
DATE: Monday to Friday, Jan. 26-30

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## BUNUEL festival

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## TRISTANA

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## THE YOUNG ONE

L132

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# TAY-SACHS CLINIC

## PROTECT YOUR TOMORROW

As a service to Jews on campus there will be a TAY-SACHS Clinic in the McGill Student Union this Wednesday. Remember, if you are Jewish, that you have a 1 in 27 chance of being a carrier of the TAY-SACHS GENE, even though you are perfectly healthy. If both parents are carriers, there is a 25 percent chance of having a child affected with TAY-SACHS disease. A simple blood test will determine if you are a carrier.

TODAY — 11:30 am.-1:30 pm.

McGill Student Union — Room 123

Info: Robert: 845-9171

# SINGLENESSE MARRIAGE PARENTHOOD

a series of 6 weekly presentations

every Thursday from 1-3. Each presentation will last about an hour, followed by question-and-answer period and discussion.

Jan. 29 Human Sexuality, Dr. Bob Aikman, obstetrician and gynaecologist.

Marriage — the Dynamics of Permanent Commitment

Feb. 5 Marriage from the Inside, Jan and Jack Cobb, Family Life Department of Catholic Community Services.

Feb. 12 Marriage from the Outside, Rev. Lawrence Scyner, marriage counsellor and Director of Social Services, Anglican Diocese of Mtl.

Feb. 19 Single by Choice, Ton Furlong and Dee Thomas, faculty members, Department of Nursing, Vanier CEGEP and Penny Cale, Social worker, Catholic Family and Children's Services.

Feb. 26 Are good Parents Born or Made? Lettie Cox, marriage Counsellor, Mental Hygiene Institute of Montreal.

All Welcome Free at

The Student Christian Movement in McGill University; Anglican Chaplaincy at the Yellow Door Coffee House, 3625 Aylmer St., 2nd floor

For more information call 392-4947

[El Cheapo lunches served daily from 11:30-2:00]

STATION TO STATION DAVID BOWIE



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Station to Station

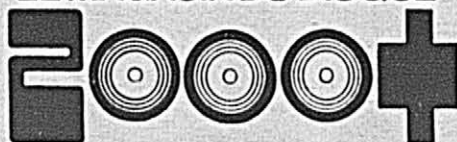
Bob Dylan  
Desire



4.29

Patti Smith — Horses  
Pagliaro — I  
Queen — Night at the Opera  
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